



A MESSAGE FROM JOHN M. ROHMAN, CHAIR

I write this letter while witnessing the spectacular seasonal shift happening outside my window, and it causes me to reflect upon the changes within the Maine Arts Commission over the last year.

As commission members' term limits expire, we have seen exciting changes in our membership, and before welcoming our new arrivals I would like to thank our outgoing members for their time given to further the arts in Maine.

Becky Conrad, the outgoing vice chair, and I have been true partners on behalf of various constituencies that we work for; likewise, Jeffrey McKeen, Katy Kline, Lee Sharkey, Donald Sharland, Rebecca Welsh, David Greenham, Sheila Jans and Jessica Tomlinson have each been active, strong arts advocates throughout their entire service.

As the weather turns cooler, our incoming members bring warmth and experience that fill me with optimism. When you see the list of our new commission members, I know you will share my enthusiasm for the next chapter in our history. Frankly, it is the Who's Who in our profession.

Aimee Petrin, from Freeport, is the executive director of PCA Great Performances. She also serves on the Association of Performing Arts Presenter's Board of Directors and Bates Dance Festival's Advisory Board.

Kathleen Mundell, from Camden, is one of the most respected folklorists, not only in the state, but well beyond. Kathleen is the director of Cultural Resources and works with communities throughout the Northeast sustaining local culture.

Felicia Knight, from Scarborough, recently returned to Maine from her position as communications director for the National Endowment for the Arts (NEA). Felicia has been a true supporter of Maine arts during her time in Washington.

Jon Calame, from Portland, is a partner with Minerva Partners, a non-profit consultancy group focused on quality in the built environment. He specializes in post-conflict urban rehabilitation. His book entitled *Divided Cities: Belfast, Beirut, Jerusalem, Mostar & Nicosia* will be published in early 2009.

Alan Crichton, from Liberty, is a sculptor, draftsman and writer. He is the co-founder of Waterfall Arts, a center in Montville and Belfast, and has taught and exhibited for over 25 years throughout Maine and New England.

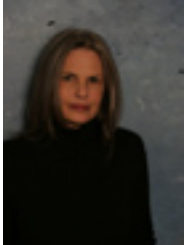
Owen Smith, from Orono, has stepped into the vice-chair position. He is a professor of Art History and Digital Art and the director of the New Media Department at the University of Maine. In addition to the many books and articles that Owen has written, he is an active artist in digital and new media forms.

I welcome the seasonal changes at the Maine Arts Commission and once again thank both outgoing and incoming commission members for their dedication to the arts in Maine.

John M. Rohman Chair

Table of Contents

- 1 Message from the Chair
- 2 Letter from the Director
- 3 Arts in Education
- 7 First Lady Selects Malliseet Baskets
- 8 Two new Grant Programs
- 10 Introducing 2009 Fellows
- 21 Traditional Arts Apprenticeship Teams
- 23 Overview of Maine Arts Commission Grants
- 32 Grant Program Calendar
- 33 New England Foundation for the Arts
- 35 Partnerships in State Government
- 36 Public Art News
- 40 Staff Directory



LETTER FROM DONNA McNEIL, DIRECTOR

Greetings, Friends:

Incredibly fast, exceedingly slow, October marks my first year as director of the Maine Arts Commission. Over these past months, I have come to more fully understand the legislative process, the fluid and mutable nature of politics and the relationships that shape access and success. The events of the year have challenged me almost continuously, testing my mettle on many fronts. The steepness of the learning curve has wizened me, honed my instincts and brought me into conversation and collaboration with all sectors at all levels in profound ways. This, I'm sure, will amplify with time.

One of my most pivotal duties is to represent the cultural sector as a member of the Governor's Quality of Place Council. This appointed body embraces the precepts of the creative economy and the Brookings Report, recognizing that artists and arts organizations populate our historic downtowns, invigorate, enrich and enliven people's lives and will be central as Maine defines itself in the 21st century.

I want to thank you all for your support through the first change in Maine Arts Commission leadership in 36 years—to assure you that my spirit remains strong, my commitment to the field, vigilant and passionate, my voice, gaining articulation and clarity and my natural shyness, overcome by mission. It's been a cheery hello. Thank you all for continuing to do the fine work you do and for bringing ideas and programming forward that are an inspiration to support and that continue to place Maine at the forefront of innovation and aesthetic excellence.

Firstly and lastly, in case anyone might think I lost myself in the warren of government bureaucracy, know that the darkened theater before a performance or film; the anticipation and utter delight of finding within an exhibition reflection and meaning; listening, swept and transported by sound configured in the most sublime ways; discovering words juxtaposed to deliver the world newly shaped; muscles spirited to join the dance—standing before beauty, simply and sweetly standing before beauty and believing I can define heaven and purpose because of these encounters...this is the center of who I remain.

To a future strengthened by professional respect for artists and their contributions to quality of place.

Donna McNeil Director

SMART (Schools Make Arts Relevant Today) emphasizes artistic excellence and visibility for the importance of arts in education

In its second year, the Maine Arts Commission's SMART grant program (which offers a grant of \$10,000) funded 11 projects emphasizing artistic excellence, significant and inclusive planning and a sound evaluation methodology that involve underserved populations and youth at risk.

One recipient, the Portland Museum of Art, hosted a Summer Institute for Teachers: Winslow Homer and a Sense of Place, a 5-day program that extends to K-12 students through arts-integrated curricula with imbedded assessment. The Summer Institute provides teachers an intensive experience with Winslow Homer's work as a touchstone



Winslow Homer (United States, 1836-1910). *Weatherbeaten*, 1894. oil on canvas, 28 1/2" x 48 3/8". Portland Museum of Art, Maine. Bequet of Charles Shipman Payson, 1988.55.1. Photo by Melville McLean

for learning how to use the visual arts to engage their students. The program includes gallery and studio work, visits to the artist's studio and the development of lessons and assessment models for incorporating the arts into their classroom curriculum.

Two of the institute's goals are to illustrate the merits of slowing down and focusing on a single work, and to honor teachers as professionals and adult learners. It brings in nationally recognized scholars to speak and lead discussions, and allows Maine artists to teach the teachers in their studios. In this way the institute also serves to illustrate that Maine's importance in American art is not confined to the 19th century and that Maine continues to be a magnet for great artists to this day.

One significant project outcome is the transformative effect it has had on the museum's programs. Director of Education Dana Baldwin said, "The Summer Institute has had such a strong impact on the education department because it is so successful. And the teachers are so enthusiastic about this approach to intense study and really focused thinking that it pushed the museum to reinvent all of its professional development opportunities for teachers!"

The other stellar projects the SMART program awarded grants to included the Bates Dance Festival, Lewiston, for *Deepening the Live Arts Experience for Youth*; Friends School of Portland, who collaborated with Governor Baxter School for the Deaf to bring mime educator Karen Montanaro to the schools for residencies and a joint performance with Ms. Montanaro and students; Haystack Mountain School of Crafts, for a student mentor program that brings high school students into intensive studio residencies and community-based week-long residencies at elementary and high schools; Mount Desert Island High School, for six Hancock County high schools and the Maine Alliance for Arts Education to collaborate to provide creative writing and performing arts workshops for talented rural students; MSAD #67, Lincoln, for student visits to, and residencies

(Continued next page)



Mary Hart in her studio with Summer Institute participants, July 2008

at, the Portland Museum of Art; Deer Isle-Stonington Schools and Opera House Arts, for *Changing Education Through the Arts*, a professional development series for teachers and related student enrichment activities on learning in and through the arts; Portland Symphony Orchestra, for the *KinderKonzert Series* which encourages an appreciation and understanding of music for up to 20,000 children, ages 3 to 9, throughout Maine; H. C. Reiche Elementary School, Portland, support for classroom and art teachers to work collaboratively with professional artists through writing workshops, bookmaking classes and oral presentations culminating

in students creating their own story books; The Telling Room, Portland, support for *On the Street Where You Live*, a project that will offer students of diverse backgrounds and abilities in the Greater Portland area a chance to document stories, poems, songs and performance in their neighborhoods; Youth Arts, Camden, support for two dance residencies, one at the middle school and one at the high school as part of a larger arts education program consisting of 12 residencies, workshops and performances to help inspire incorporation of dance into the school curriculum.

Poetry Out Loud Now in Fourth Year

Poetry Out Loud is a national poetry recitation contest where school-level recitation champions advance to the regional, state and then national levels. Each winner at the state level will receive \$200 and an all-expenses-paid trip to the nation's capital to compete for the national championship. The state winner's school will receive a \$500 stipend for the purchase of poetry books. The state runner-up will receive \$100, with \$200 for his or her school library. Additionally, a total of \$50,000 in scholarships and school stipends will be awarded to the winners at the National Finals.

The program itself is a great way to teach poetry and help students with written and oral communication skills. Teachers love the program because it fits well into their literature curriculum and creates an entry point for students to appreciate poetry and strengthen community in the classroom.

If you wish to be part of this competition, it could not be easier. Starting at the classroom level, teachers are provided with free multimedia curriculum materials—a poetry anthology, audio guide, teachers' guide, posters and a comprehensive website, <http://www.poetryoutloud.org>, all aligned to national standards—to augment their regular poetry curriculum with poetry recitation and a classroom-level competition.



Governor John Baldacci views artwork from Mary Howard of Bangor High School. The piece is called *The Waiting Room*.

For further information, a registration form or the 2008-2009 *Poetry Out Loud* Classroom Kit and Teacher's Guide, please contact Paul Faria at paul.faria@maine.gov, 207/287-2790.

Maine's 2009 Congressional Art Awards

Each year, the U.S. House of Representatives sponsors a competition for art works created by high school students from every congressional district in the United States. The program recognizes the importance of student art on a grand scale. The winning entries are displayed in an exhibition in

the U.S. Capitol for one year, beginning in June. This is the second year that the Maine Arts Commission will be involved in this competition, and agency staff members are already planning the competition for 2009 to give students the chance to participate.

This competition will require digital submission.

Last year's winners, Mary Howard of Bangor High School and Max Pistner of Maranacook High School, met with Governor Baldacci and Congressman Michaud at a Blaine

House Reception. This event was the culmination of close partnership between the Maine Arts Commission and Maine's Congressional offices. Both of Maine's congressmen are highly enthused by this program and have provided their full support throughout the process. The call for digital submission will go out in January 2009.

For further information, please contact Paul Faria at paul.faria@maine.gov, 207/287-2790.

(Continued next page)

Arts & Humanities Program

Are you seeking a little bit of funding to support a project that investigates and presents stories and cultural expressions of the state, its communities and its people, but you don't have time to wait until next year's grant deadlines?

The answer may be the **Arts & Humanities Program**, a unique collaboration between the Maine Arts Commission and the Maine Humanities Council funded by the Legislature's New Century Community Program. These \$1,000 grants can be applied for up to 60 days prior to the start of a project. The funding partners are particularly interested in projects that explore diverse cultures or represent rural areas of the state and although the scope of the grant is small, the range of potential projects is limited only by the community's imagination.

Don't miss out on taking advantage of this under subscribed program. For more information visit mainehumanities.org/grants/arts-humanities.doc.

“The objectives of Studio Based Learning include demonstrating that students who work intensively at their own pace can develop a renewed sense of learning...”

Haystack Mountain School of Crafts

Haystack Mountain School of Crafts hosts its annual Studio Based Learning program, a three-day intensive studio residency, at the school's campus in Sunshine each fall for seventy high school students from Deer Isle Stonington High School and George Stevens Academy, Blue Hill. Workshops are traditionally offered in Blacksmithing, Book Arts, Clay, Lighting/Mixed Media, Metals and Printmaking. The objectives of Studio Based Learning include demonstrating that students who work intensively and at their own pace can develop a renewed sense of learning as well as recognize their own potential while creating a bridge through these crafts between fine arts and industrial arts instruction, fostering an appreciation of both. ■



Printmaker Susan Webster of Deer Isle leads students in a printmaking session during Studio Based Learning.

First Lady Karen Baldacci Selects Maliseet Baskets for State Gift

Maine's First Lady was a member of the jury responsible for selecting Aron Griffith, a Maliseet from Houlton, Maine, to make the artwork that was presented to New England governors and seven Canadian premiers at the New England Governors and Eastern Canadian Premiers Conference in September 2008.

Governors and Premiers each received a state gift of a birch bark basket during a state dinner hosted by Governor and First Lady Baldacci. Aron Griffith, who was selected from 75 craft artists to make these gifts, was invited to this prestigious function to present his craft and the traditions of his people.



Birch bark burden baskets

During the proceedings, Aron explained how he began making various birch bark creations at the age of 32, drawing his inspiration from nature and ancestral Maliseet stories. He went on to highlight his goal of preserving Maliseet art and culture while creating new ideas for future generations.

Aron is part of a birch bark basketry tradition that is well worth preserving; this is a Maliseet tradition that stretches back for centuries. Each piece of bark is carefully chosen and with respect to the birch tree, which is never killed. Etching or burning techniques are used to create designs on baskets and dolls which represent animal and plant life found in the woods of the Northeast. Each basket or doll is accented with sweetgrass, spruce root and brown ash. Baskets normally take 20–30 hours to make, beginning with gathering materials, forming the basket and slowly creating the artwork on the bark. Birch bark baskets are completely functional pieces and done in traditional Maliseet form.

Aron has produced several significant works, including traditional Maliseet birch bark baskets that are currently on display at the National Museum of the American Indian in Washington, D.C., and other distinguished galleries and museums throughout the United States. ■



Aron working on a basket



Aron with a completed basket

New Grant Programs for Marketing and New Media Projects

The world is an ever-changing place, and as artists know, keeping up with technology is a reality that has to be faced on a constant basis. In its role as a central resource for Maine's artists, the Maine Arts Commission is constantly adapting its funding sources to support artists and allow them to stay abreast of the demands of today's fast-paced society.

One of the latest adaptations the agency has undertaken is the creation of two grant programs. These grants will support artists with the creation of new work or with increasing the visibility of a particular project. Each grant will award \$1,500.

The first of these new grants is the **Good Idea New Media Grant** which supports the creation of new works that creatively engage or innovatively incorporate new or emerging technologies for means of artistic expression or professional development. Possible examples

that would be funded through this program include, but are not limited to, Internet-based art, performance, video, installation, sound art, artist applications of robotics, artworks created using artificial intelligence and artificial life software, software design leading to the production of an original artwork and artist-made video games. This grant is available only to artists.

The **Good Idea Visibility Grant** does exactly what the name suggests... it provides visibility. The visibility it provides, however, is for projects undertaken by either artists or not-for-profit arts organizations. Examples of potential funding could include support for an individual artist for the creation of various promotional materials for a particular event or support for an organization promoting a particular event. The key to this grant is that the application must be for a clearly defined project.

Applications can be made to only one Good Idea Grant category per fiscal year (July 1 – June 30). The first deadline for these new grant programs is December 12, 2008.

Guidelines for both of these grants can be found within the grants section of www.MaineArts.com.

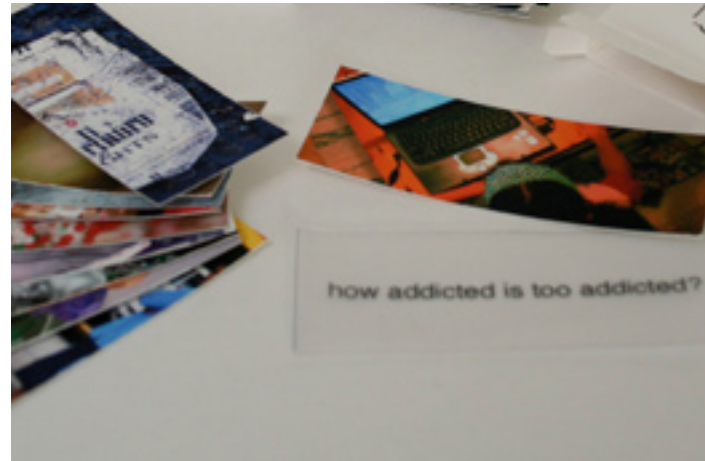
To oversee these two new grant programs, the Maine Arts Commission has developed new committees, one for new media and one for communications. Beyond the granting process these two committees, made up from experts in the field, will provide professional development support to Maine's artists. These changes are a direct response to the needs of the field. After much discussion with various commission members, committee members and artists, we thought it best to separate out those distinct and newly evolved needs and address them specifically. —Donna McNeil



Stills from *forward II* from *CHANGE* (2004)

Photo credit: Courtesy of Amy Stacey Curtis

For a leap year (June 21, 2003-June 20, 2004), Amy Stacey Curtis took a photograph for each day, at the same time (3pm/2pm Daylight Savings), along a road near her home. Each day, Curtis stepped one pace forward. After June 20, an animation was generated using all 366 stills to project the forward movement and changing seasons.



how ____ is too ____?, (*condom box multiple*), 2007, 2.5" x 1", Digital Prints & Vellum. Photo credit: Courtesy of Andrew Hurtt

how ____ is too ____? explores the many manifestations of a simple, everyday phrase and the vast array of choices that exist in the English language. The basis of the piece is text as an interactive medium of expression, manipulated by the creator and interpreted by various readers. Viewers complete the phrase by inputting their word into the space provided. The phrase is then completed by a PHP script, shown on-screen then sorted in a viewable database. The database shows a full list of completed sentences and number of occurrences when a phrase is completed.

how ____ is too ____? (*condom box multiple*) builds on the information collected from the project above and the collected words are used to explore how meaning is created through image tagging.

(Continued next page)

**“There is No Such Thing As
Global Warming”
Video Ice-Stallation
©2007-2008 Raphael DiLuzio
Photo Credit:
Bill Kuykendall 2007**



The inspiration for this work is based on issues raised in the book, *Field Notes From a Catastrophe*, by Elizabeth Kolbert, President George Bush's initial denial of the issue and my personal observations and reflections of the changes in nature's cycles. The work is an ironic yet aesthetic reply to those who think there is no shift occurring in our natural world. Two separate videos, one of the artist shivering naked in a loop and the other of a fireplace crackling, are projected onto $\frac{3}{4}$'s of a ton of melting ice. The time-based work lasts only as long as the ice itself. As the night wore on the image of the flames on one side began to composite with the image of the freezing artist on the other. The work pictured here is from the original “test” installation at the University of Maine Orono for 2007 “Without Borders”, exhibition. It was subsequently displayed at the Jameson Modern gallery in Portland, Maine. In 2008 an expanded version was installed at the Kunst Haus Tacheles, Berlin, Germany. It was presented in its final form as a three-channel video ice-stallation which included the original ice-stallation, a “glacial-distiller” three independent video monitors for viewing the “glacial melt” an apocalyptic pool filled with expended motor oil, Pernod Liquor, runoff from the melt, and a businessman (the artist) drowning beneath the mix.

Introducing the 2009 Fellows

The Maine Arts Commission is celebrating 20 years of the Individual Artist Fellowship awards. This is a program that, over the last two decades, has provided over half a million dollars to support Maine's most talented individual artists, none more so than this year's recipients.

Alison Chase (Performing), Penelope Schwartz Robinson (Literary) and Randy Regier (Visual) take their place among a long list of accomplished Maine artists who have illuminated the variety and depth of Maine's cultural life through their work.

These three recipients were selected, by world-class panelists, from over 200 applications to receive this \$13,000 award that singles out excellence as its only criterion. Their individual stories follow.



Alison Chase

Alison Chase Fellow in the Performing Arts—Still Jiggin’

Alison Chase was chosen from among 28 applicants to be this year’s Performing Arts Fellow. Alison is perhaps best known as a choreographer and as the founding artistic director of Pilobolus Dance Theater. In 2005 Alison moved on from Pilobolus to create Apogee Arts, which has allowed her to follow a passion for multidimensional storytelling and site-specific works.

Alison, who was born and raised in St. Louis, Missouri, now lives on the coast of Maine with her husband and three children. She has been Choreographer-In-Residence and Assistant Professor of Dance at Dartmouth College for three years, and a teacher at Yale for six years in the Theater Studies program. Additionally, she has received many notable awards, such as the Guggenheim Fellowship in 1980, the Connecticut Governor’s Award in 1997, the Scripps Award in 2000 and the CINE Golden Eagle Award in 2002. Alison also has choreographed for La Scala Opera, the Geneva Opera, the Ballet du Rhin, the Fete de l’Humanite and Radio City Music Hall.

When asked what this award meant to her, Alison explained, “My first response to the news of being awarded the Individual Fellowship grant was to jig around the living room. As the news settled in, I experienced an overwhelming welcome as a working Maine artist. My pattern of production prior to Quarryography was to export myself out of state. *Quarryography*, a collaboration with the Opera House Arts in Stonington, Maine, was a community-based site-specific work which initiated me into the artistic network that exists in Maine. The richness of that experience led me to the decision to create Apogee Arts, a new cross-genre dance initiative based in Maine and intend-

(Continued next page)

ed for presentation in community venues throughout the state and New England and beyond. The intention of Apogee/Arts is to affiliate with existing organizations and bring innovative choreography, dance training, performance and educational programs for presentation in a variety of presenting venues.

"I plan to use the grant to create Apogee/Arts inaugural new work. This will be a piece for four performers with a portable projection technology that can be easily rigged in different spaces. This new work will explore the varied ways people come together: alone, in pairs, in trios, in foursomes, constructing and deconstructing through time and space to form and fuse into unexpected

configurations of bodies, arms, legs and projected images. The intent is to challenge preconceptions about physical form and psychological function, about human purpose shaped into roles, rules and responsibilities through our complex relationships.

"I am excited to get to work and to explore the dramatic possibilities of integrating dance with interactive visuals. New work is what allows every artist to be fully engaged, and I am very grateful for this opportunity and its timing as I launch a Maine-based company, Still jiggin'"

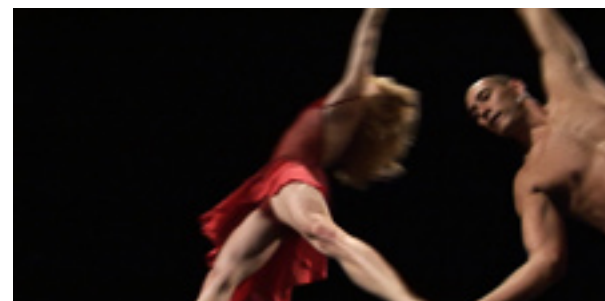
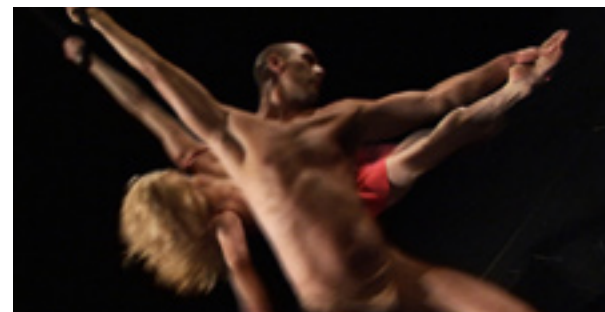
We're jiggin', too! Welcome to Maine, Alison. We know you've been hiding out there in the woods, but this is a real coming-out party.

The presence of your legendary talent, your will to begin again, to start a new company "here," effected by place, sourcing our skills, our energy, our will, our wiles and our winsome ways, will enliven dance and, by proximity, the performing arts scene and scope. Bravo! —Donna McNeil, Director, Maine Arts Commission

The breadth and depth of Alison's work was enormously impressive to the jury, but what brought them to consensus was Alison's commitment to Maine, to community and education and that hardscrabble excellence from nothing that makes DIY Mainers a tough act to follow.



Quarryography, photo courtesy Opera House Arts



Motion captures from the film *Lucid Dreams*. The cinematographer is Vic Losick and the director was Mirra Bank.



Photo credit: Claudia Dricot

Penelope Schwartz Robinson

was selected from 65 exceptional applicants to be named the Maine Arts Commission's 2009 Literary Arts Fellowship Awardee.

Penelope holds a B.A. in English from the University of Michigan and an MFA in Creative Nonfiction from the Stonecoast program at the University of Southern Maine. Among many things Penelope has been a feature columnist for the *Portland Press Herald*, and her spoken essays have aired on Maine Public Radio.

Her essays have received an Association of Writers and Writing Programs Intro-Journals Award in Nonfiction and been recognized as Notable in *Best American Essays*, 2005. In 2007, Robinson was awarded the Stonecoast Book Prize for her essay collection *Slippery Men* which will be published by New Rivers Press in 2008. She has taught nonfiction writing and literature at the University of Maine, Farmington and Southern Maine Community College. She lives in Cape Elizabeth, Maine, with her husband.



(Continued next page)

I'm a late bloomer. I didn't begin to concentrate on my writing until after the age of fifty, twenty years after moving to Maine. I found my voice here, a voice given utterance and eloquence by the range of creativity nurtured by the Maine artistic community. It is therefore especially gratifying for me to be recognized by that community as one of their own. I am honored and I am absolutely uplifted. The Maine Arts Commission Individual Arts Fellowship gives me credibility nationwide as well as the financial freedom to pursue my next project, a nonfiction book about my experience of helping a friend through the process of dying.

—Penelope Schwartz Robinson

I can't get over how calm I am. It's as if by talking about it, by telling everyone I was going to Florida to walk in a swamp, I have allowed myself to do this. The swamp soothes me. The silken water, the sentient air, moist and caressing, the muted light, lustrous as a pearl. I let out my breath and pick up my head, dare to look around. The beauty of the swamp is exotic and primitive, especially to a northerner. And I'm a northerner, through and through. For me, it's dream-like to be standing in the water under these eldritch trees full of plants, open and relaxed, nodding like a pollinator. I can feel my lungs adjust to the wet air, expanding, eagerly sucking up the green oxygen, pushing it out and through my body. Each breath sluices away the clenched cold, bellows through me to slough off winter's dead skin until I emerge, pink as an orchid, reborn: a person who walks through swamps in Florida. The parsimony of the country of the pointed firs doesn't allow for such greed in nature. Our northern swamps are really bogs, or peat lands, developed where water drainage was blocked and decomposition slowed and took over. They are high in acidity, low in oxygen: northern swamps are repositories of dead life. Landlocked, they fulminate testimony to the past: pollen grains trapped in an air bubble from antiquity. This southern swamp seethes with life. It smells like semen.

Excerpt from the essay "Mucking About." Reprinted by permission of the author from *Slippery Men*, 2008. Moorehead, MN: New Rivers Press.

The jury selected Penelope's work in part because it seems to embrace all the genres: It was poetic, narrative, fictional and not. They also were taken by the erotic overlay to the entire piece and the way Penelope unfolded the story slowly, never delivering the whole until the end.

Randy Regier Visual Arts Fellow

Randy Regier was selected from among 134 applicants to be the 2009 Visual Arts Fellow.

He was born in Omaha, Nebraska, in 1964 and by the late '60s had moved to Barcelona, Spain, where his father studied at the university. Randy moved back to the United States in the early 1970s and lived in rural Oregon, where he largely spent his working hours as an automobile painter and raising a family.

While working as an automobile painter, toys were never far from Randy's mind, and long before he ever considered an art career, which he began as a 34-year-old freshman at Kansas State University in 1998, he was conscious of their bearing witness to history and childhood.

Randy explains,

"The power and the potential of toys are not reducible to the category of childhood memories, however. On one level the fabrication of toys allows me a continuation of play, from the *Oxford English Dictionary*, 'play: To move or operate freely within a bounded space, as machine parts do.' This defines my studio practice; a serious, investigative and sometimes exultant state of play. It is an incredibly rare thing, even a privilege in our contemporary adult society, and as such it is also incredibly fragile and difficult to sustain."

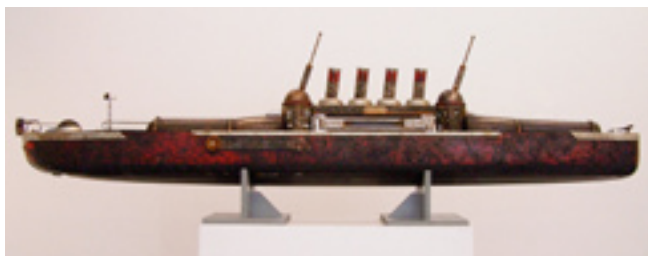
The real deal—an open letter

Living in Portland, and in Maine is a mixed blessing, at least from my point of view as a relative newcomer and an artist who desires to spend as much time as possible in the studio. Without a doubt the community affirms and celebrates the notion of an artist, and the worthiness of creative endeavors. The proximity to such a large art

(Continued next page)



Randy Regier in his studio



ToyGantic

marketplace as New York City—without having to actually live there—is also a very good thing. However, the other side of the coin is the side I am most familiar with from the last two years. It is very difficult to make a living here in Maine.

It is now late September, and my wife Vicki and I have just now caught up on our heating oil bill from last winter. Vicki works full time for a wonderful company, but amenities such as health insurance are not part of the package, and we have made the decision over the last year to rent studio space for my practice in lieu of health insurance for ourselves and our two children; the expense being roughly equal. I have taken on two part-time jobs in order to cover what Vicki's job does not, and that

leaves Saturday, Sunday and Monday to be in my studio, and work on art. I have not taken a weekend off in over eight months. In this amount of time, the work I have tried to make while in the studio in the odd or late hours is work that is always compromised by the very real, and very imminent financial concerns that are always just over my shoulder. As such, I have all but ceased to make the work that re-

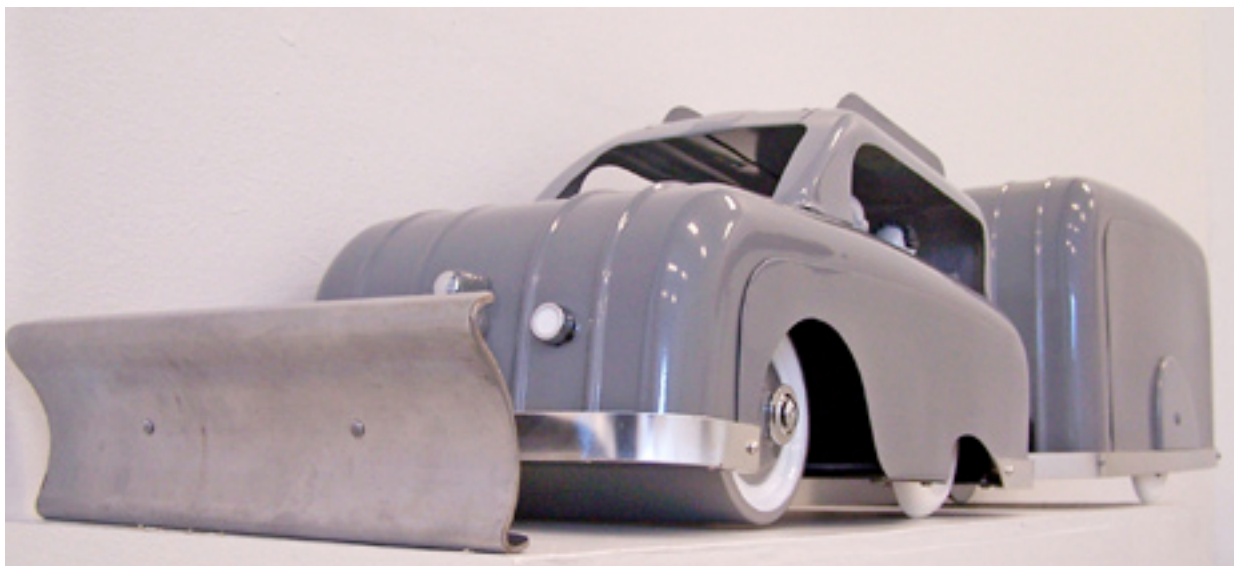
flects my best intentions, desires and capacities as a maker and thinker, and have resorted to seeking out 'sure things'—commissioned pieces and the odd hourly rate project.

What this fantastic grant means to my family is that we can pay off all of our debt, and enter into this winter with a clean slate, and the first unencumbered creative conscience that I will have had in two years.

I desperately need a few tools and materials that I have been lacking for quite some time, and without which my practice has foundered. It will be a huge spiritual and psychological boost to me to have these materials and tools without it taking from my family to acquire them. Vicki and I are weighing whether we might use some of the money to buy health insurance for a while, see how that feels. Joseph Campbell has written that 'money is congealed energy,' I can't possibly think of a more elegant way to put it, this grant has given us energy to live, and me—personally—energy to create art. As an artist, there is nothing more I could ask for.

Thank you.

The toys will have a familiarity about them in the sense that familiar things in dreams do, that is to say they will seem familiar but escape our 'actual,' or waking experiences.



NuPenny



NuPenny scooter



NuPenny in the studio



NuPenny

About the work

My current and ongoing work (in process since 2003) titled “NuPenny,” is without a doubt the single body of work that I most desire to complete. This will be an installation that has all the makings of a toy store, with an aesthetic that references the early- to mid-1960s, but every element will be rendered entirely in photographic grayscale. The physical location will be a vacant commercial storefront, something that can still be found in most towns and cities, and of an early-1960s aesthetic. I will render the interior in shades of gray and then install all my hand-built NuPenny toys, boxes and store ephemera, also fabricated or refinished in grayscale.

The toys will have a familiarity about them in the sense that familiar things in dreams do, that is to say they will seem familiar but escape our ‘actual,’ or waking experiences. I have built a few of the toys already (mostly from found, and thus inherently familiar, sources), the scooter (tape dispenser) with a sidecar plow blade, and the family in the station wagon (heater housing) with steamroller axles, bulldozer blade and windowless camping trailer (also heater housing), for example. There will also be robots, dollhouses, construction sets, etc. The boxes for each, also printed in grayscale, will feature what appears to be related imagery, but all language or textual components are rendered in 5-digit computer punchtape code. As in a dream state, this is recognizable as a familiar language, but is in-

(Continued next page)



Randy Regier's studio

decipherable, or maybe better said, encrypted by our subconscious filters. However, as this work is very much intended to be placed before an audience very much in an awakened state, it is important that the text on the boxes be decipherable, and punchtape code can actually be sight-read by those who desire to learn it. The text on my boxes is transliterated poems from various poets and novelists dealing with living in America in the twentieth century. For example, the text on the box with a woman on its cover references the wife and mother Cora Bittering, from Ray Bradbury's short story, *Dark They Were and Golden Eyed*.

The store itself (installation) will not be open. The front doors will be locked, allowing viewers access only by peering through the glass. Like our dreams.

Why they liked him

Although the selection process might seem like a dull procedure, if you have applied for a grant or are thinking about it, it holds interest. For the fellowship grants in particular, we search for jurors who are highly respected in their field. This year, we were fortunate to have MacArthur Prize winner Anna Schult and two resident faculty members from Skowhegan, Julianne Swartz and Francis Cape, serve on the panel. As the process grad-

ually honed itself down from the 134 submissions, talk centered on Randy's reach toward the future—how he embodies many aspects of a myriad of artistic genres, mediums and intellectual concerns and melds them into the *Museum of the American Imagination*, a place where fine craftsmanship and steely irony can come into play, filling our imaginations with false histories so likeable that we drift along with Randy's imagination, happily. It was this broad-based gathering and delivering that brought Randy the honor of becoming the 2009 Maine Arts Commission Fellow in the Visual Arts. We like to think that Maine is a special place that fosters special artists. Randy now belongs to a long history of luminaries and will unfold himself brightly.



Album cover photo of Don Roy.
Courtesy of Bown, Inc.

Don Roy

2009 Traditional Arts Fellow

If you listen to the music from Don Roy's fiddle, you can hear the gallop of a horse.

That galloping rhythm is part of what identifies the French Canadian and Acadian tunes in Maine. The “gallop” is often highlighted by using the feet to provide percussion. Ethnomusicologist Bau Graves calls Roy the finest Franco fiddler in New England, whose playing “exactly exemplifies what Franco American fiddling is all about: It is simultaneously precisely controlled and wildly danceable.”

The listener from Louisiana will find something familiar in Roy's music. It is related to the same Acadian tradition that finds its southern expression in Cajun music. When British forces expelled French Acadians from Nova Scotia in the 18th century, various streams migrated to Quebec and Maine, and some further south into Louisiana. It is part of the tradition that Roy is heir to. When he listens to his own playing, he hears echoes of his uncle, Lucien Mattheiu, and the others who taught him traditional fiddle tunes:

I like all styles of fiddle playing. I like some a lot better than others, but I've dabbled in all of them; bluegrass bands...I've played a lot of Irish tunes. Played quite a bit of Cape Breton stuff. But when I go back to the French Canadian stuff...and play my favorite tunes, you can hear reflections of Lucien's playing in there, and you can hear reflections of the people I learned the tunes from: Ben Guillemette, Bill Darrah and Gerry Robichaud. If I learned a tune from those people, you can hear the reflections.

(Continued next page)

As a boy, Don started spending school vacations and fishing trips with Uncle Lucien, whose father had immigrated to Maine from Canada. If you ask Roy why he liked the fiddle, he says simply, “Uncle Lucien played it.” One day when he was fifteen, Lucien let Don take a fiddle home with him, and on weekends and vacations Don would visit to learn a tune or two and sit in on family gatherings

Weekends we’d get together in the Winslow area, with all my mother’s brothers and sisters, and they’d have a party every weekend. It would last two days. The y all either sang or played the fiddle.

Roy learns most of his tunes by ear, though he occasionally thumbs through collections of fiddle tunes. In addition to learning tunes at gatherings and visits to Uncle Lucien’s, he’s traveled with his uncle to fiddle contests in Canada. His uncle always cautioned him not to get too wrapped up in the contests. “If it’s not fun,” he said, “it’s not worth doing.” For Roy, the fiddle contests were simply a reason to get together.

The music has always been a part of Roy’s life, from the time he learned his first guitar chord at 6 years old, to the present. His wife,

Cindy, often accompanies him on the piano. She was part of a family that operated just like Roy’s; there was music every weekend.

Roy has produced two recordings. In 1995, he released a cassette recording, *Headed for a Hoedown*, and more recently, in 2000, a CD, *Thanks for the Lift*, a tribute to some of his mentors. He currently performs with the band, *Fiddlebox*, which performs both Franco and Celtic tunes.

As recently as 6 years ago Don stated making fiddles and finds making the instruments as satisfying as making the music. He is generous in sharing his tradition, teaching a few private students, as well as a larger workshop at the Center for Cultural Exchange, in Portland, Maine. One of the things he likes most about the music in his life is the positive atmosphere it generates. “Music,” he says, “is a reason to get together and feel good about life.” ■



Don Roy

Maine Arts Commission Celebrates 20 Years of Fellowships

To mark the 20th anniversary of the Maine Arts Commission's Fellowship program, the agency presents a memorable cultural evening filled with live music and dance at the Penobscot Theatre in Bangor on November 21.

The showcase will feature performances by all of the 2009 Fellowship Awardees who will be joined on stage by all of the agency's 2009 Traditional Arts Masters. Also on stage will be the cast members of *A Year with Frog and Toad*, who will provide a sneak preview of the Penobscot Theatre's Tony-nominated hit holiday musical.

As always with Maine Arts Commission events, this annual celebration is free and open to everyone wishing to attend. Details of this event can be found at www.MaineArts.Com.



Bangor's Penobscot Theatre

Traditional Arts Apprenticeship Teams Announced

The spirit of a culture lives in its traditional arts, and valuable traditional arts in Maine survive through the efforts of master artists willing to nourish that spirit by teaching their skills to apprentices. This year six traditional arts masters will team up with apprentices to teach arts that vary from fiddling to East Indian dance.

Three of this year's masters are traditional musicians. Greg Boardman, from Auburn, fell in love with fiddle music in 1970 and never looked back. Boardman has performed with and traces his own musicianship to such luminaries as National Heritage Award winner Simon St. Pierre, Otto Soper, and Ben Guillemette. Boardman's apprentice, Jasmine Chick, of Lewiston, has been fiddling for four years. She says she loves the way the bow seems to not even move, while the tune itself is fast-paced and exciting. It is, she says, "the only way to allow the violin to laugh."

Accordianist Normand Gagnon is a native of Quebec who moved his family to Rumford in 1971. He has played the accordion for 59 years and plays traditional French Canadian jigs, reels, polkas and waltzes. In the 1980s he teamed up with guitarist Marcel Larrivee and wash-tub bass player Bill Beauchesne to form the group *La Groupe de Joie*. His apprentice, LeeRoy LeBlanc, comes from a musical family. LeeRoy has often picked up his guitar to accompany his father on the accordion. LeeRoy also plays the banjo, mandolin and harmonica.

Guitarist David Surette lives in South Berwick but explores his French Canadian roots with frequent trips to Quebec to perform. He performed in Quebec City in July of this year as part of the Quebec 400 celebration. He has also performed for the Smithsonian Festival of American Folklife, the Champlain Valley Festival, the Boston Folk Fes-



David Surette (photo by Geoff Forester)



Indhra Rajashekar



Normand Gagnon [left] and LeeRoy LeBlanc [right]

tival and the American Folk Festival. He was a founding member of the *Airdance* band and has recorded four albums. David's apprentice is Robert Sylvain, a founding member of *Boréal Tordu*. He plays guitar and dobro.

While most of our traditional arts masters have a northern flavor, one has a decidedly eastern flavor. East Indian dancer Indhra Rajashekar, of Scarborough, will train her apprentice in the Indian Bharatha Natyam dance form. The dance has a narrative form, with the dancer using mime and gesture to tell the story. Rajashekar has taught dance in Rockland County, New York, and moved to Maine to found the Eastern Cultural Heritage Organization. Indhra began dancing at the age of six and will be teaching her daughter, Rangapriya, as an apprentice.

A very different type of dance is the subject of the master-apprentice collaboration between Cindy Larock and Gabriel Jacques. Larock is a veteran of the apprenticeship program who began by apprenticing to master step dancer Benoit Bourque, of Quebec. Cindy describes herself as a “born again Franco” who came to embrace her French cultural roots “only after living the first two decades of my life obliviously as a generic New Englander.” Cindy founded Les Pieds Rigolants (The Giggling Feet), a dance ensemble for young dancers. Ten-year-old Jacques is a bilingual, first-generation Franco-American who enjoys dancing “because it makes for a good house party.” He also studies fiddle with Boardman.

Penobscot basketmaker Theresa Secord is taking on her niece, Shannon, as an apprentice. Secord founded the Maine Indian Basketmakers Alliance in the 1990s, where she serves as Executive Director, and has been instrumental in preserving the art of basket-making among the four tribes in Maine. Her efforts have ensured that a younger generation of basketmakers masters the art. Theresa is a former member of the board for the New England Foundation for the Arts and is the recipient of numerous honors, including the United Nations Women's World Summit Foundation Prize for Women's Creativity in Rural Life. ■

An Overview of Maine Arts Commission Grants

The Maine Arts Commission funded its third round of American Masterpieces grants this year.

These are grants awarded to a limited number of professional Maine arts organizations for presentations of major projects such as exhibitions, performances, residencies or educational programs that feature American master works, movements or artists. Previously, applications were restricted to the visual arts, but this year applications were accepted in all disciplines. Agency director Donna McNeil implemented this key change and stated, “We welcome the opportunity to add applications from the major performing arts institutions throughout the state into the mix. We expect them to draw on their creativity to seek out and define the American masterpieces within their genre in the way that our six visual arts grantees have done in the past two years.”

In fact, all four grants awarded in this prestigious category went to performing arts organizations this year. The Bowdoin International Music Festival, Brunswick, received \$9,148 to present the Amernet String Quartet and their performance of Elliott Carter’s *String Quartet*

During fiscal year 2009, the Maine Arts Commission made 51 grants totaling \$413,672 to 47 organizations in 29 communities. In addition, \$101,979 was awarded to 35 artists, and \$20,000 has been committed to 2 new artist grant categories for new media and marketing projects.

Number 5. Maine’s two major musical theaters both received grants. The Maine State Music Theater, also in Brunswick, received \$15,000 to produce *All Shook Up*, a musical with a score comprised of the music of Elvis Presley and a story based on Shakespeare’s classic *Twelfth Night*. The Ogunquit Playhouse was awarded \$20,000 to support a new, first-class production of Lerner and Loewe’s *My Fair Lady*.

A grant of \$25,000 was awarded to Bangor’s Penobscot Theatre Company to present the 1946 Pulitzer Prize-winning play, *State of the Union*. Producing Artistic Director Scott R.C. Levy characterized *State of the Union* as the ultimate Washington power play about political ambition and moral principles, backroom deals and party bosses, special interest groups and romantic intrigue. Levy selected this production for the Company’s season as the quintessential theatrical offering for the 2008 election session; additionally, Levy took the courageous step of coupling an American masterpiece with the treasured American construct—the right to vote—and scheduled the run of *State of the Union* to play concurrently with the nonpartisan “Get Out the Vote” campaign in the Greater Bangor region. Levy stated, “The Penobscot Theatre firmly believes that increasing voter turnout

Account Update Alert!

This friendly reminder is to alert you that it may be time to update your contact information with us. Because our database is a public tool to find artists and resources, it is important to keep your listings current so that you don’t miss an opportunity due to outdated information. All accounts not kept current will be deleted from our database. Please take the time to be sure your information is current.

For more information and updating instructions, please go to mainearts.maine.gov/about/accountupdating.shtml.

makes democracy work. In the face of what will be a historic election year, the theatre will host a voter registration event at the Bangor Opera House and a series of presentations at local schools, community organizations and civic clubs.”

While on the topic of elections, last fall’s passage of a citizen-initiated capital bond provided funding to the seven members of the Maine Cultural Affairs Council for support of major renovations to some of Maine’s cultural facilities. The Maine Arts Commission again offered its **Cultural Facilities Accessibility** grant to professional, freestanding Maine arts organizations to underwrite capital renovations as well as technology projects and/or improvements. Grants totaling \$25,650 were made to the Chocolate Church Arts Center in

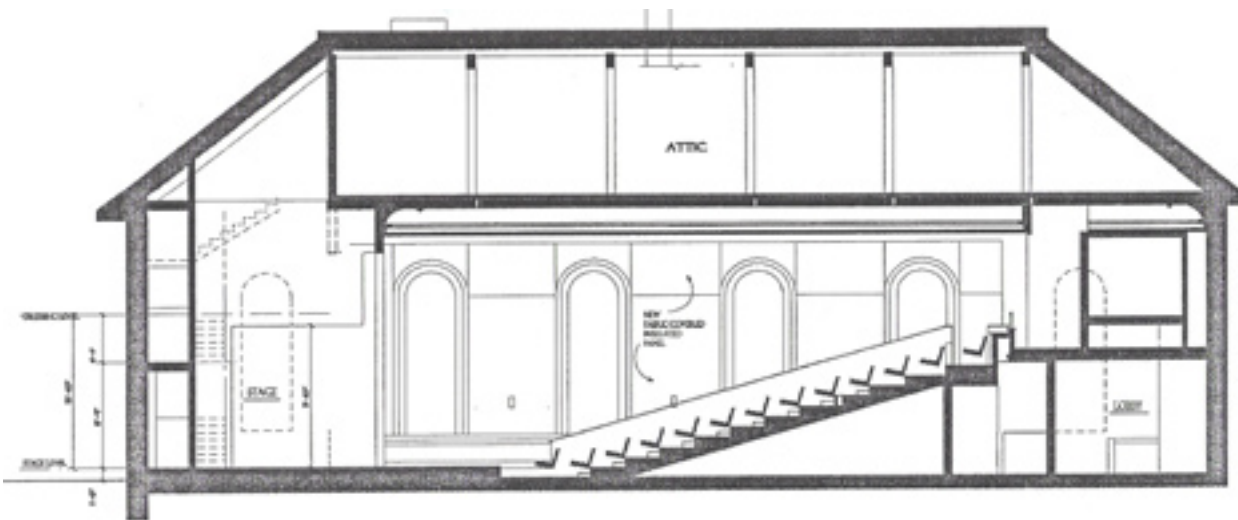
Bath, Lincoln County Community Theater in Damariscotta and the Ogunquit Museum of American Art.

Lincoln County Community Theater, a community theater formed in 1977, is housed in the historic Lincoln Hall in Damariscotta, built in 1875. The theater presents live productions, educational programs, community events and movies. The building itself has been used continuously since 1875 for vaudeville shows, performances and community dances, as well as a site for community recreational meetings. This historic jewel is in critical need of upgrades to preserve the facility as a major community resource and make the building fully accessible under the Americans with Disabilities Act. Although several grants to theaters have been made through

the Cultural Facilities program, the Lincoln County Community Theater proposal is the first to address accessibility not only for its ability to build and sustain audiences but also as a means to accommodate and serve the actors and tech staff as well.

The **Artists in Maine Communities** grant continues to provide support for uniquely collaborative projects that involve contemporary and traditional Maine artists working with community organizations such as schools, artist collaboratives, social service agencies and arts organizations.

For example, six high schools in Hancock County benefit again this year from the Learning in Community—Arts program (LINC—Arts) through a \$7,500 grant to the Maine Alliance for Arts Education. LINC meets the need of rural high schools to provide advanced training in the arts for talented students. The program also raises the visibility and acknowledges the expertise of outstanding artists in the community. This is accomplished by pairing Maine artists as mentors with students and providing workshops for talented high school students. In addition to sponsoring mentorships, LINC presents an annual Careers in the Arts Day, with a focus in 2008 on arts and technology. Presenters spoke to students and teachers about such contemporary creative fields as character animation, digital film, new media arts and video game design.



Lincoln Hall, c. 1875, Damariscotta, home of the Lincoln County Community Theater & Orchestra. Longitudinal section plans for proposed ADA refitting. Architect, George Stanley Parker.

While schools focus on serving underserved populations, gifted and talented students are often dismissed or overlooked as a minority sector in their own right. The grant review committee upheld this proposal as a “great arts outlet for talented local students with potential to inspire students.” A former LINC student might agree and said that as a result of her participation in LINC, “I am now connected to an entire community of talent through my mentor.”

In total, seventeen grants were made through the Artists in Maine Communities program equaling \$115,139. Through the conscientious efforts of Maine Attorney General Steven Rowe, \$21,200 in Antitrust Settlement Funds (from five of the largest U.S. distributors of prerecorded music CDs, along with three large retailers) was targeted for community-based music projects. Donna McNeil said, “We are grateful for the opportunity to provide additional support to Maine’s performing arts community. The three projects that were funded were varied in scope and content and demonstrated our particular interest in serving the music community broadly.”

The three music grants will support the creation of a multi-format audio-visual documentary of the work and lives of artists in the Portland music scene, a concert of 17th Century Acadian Music, performed by the DaPonte String Quartet, in recognition of the 400th anniversary of the founding of Acadia,

(Continued next page)

After reviewing an unprecedented 123 applications FY2009 grant cycle, the grant review committee recommended funding for 27 artists.



Exhibit of LINC student work
Cygnet Gallery, Blue Hill, Maine
April 2008
Photo: Heidi Stanton-Drew

and support for *Music as a Profession*, a series of educational events sponsored by the Portland Music Foundation.

The **Good Idea Grant** program is designed to assist in supporting and fostering the growth of Maine's artists. The parameters of the grant are purposefully broad. They include any "good idea" that furthers an individual artist's creative endeavor(s).



Lissa Hunter. *Chip Off the Old Block*. Medium density fiberboard, plaster, pencil, paper cord, waxed linen thread, paper, rattan, ostrich egg shell beads. 18" w x 25" h x 4" d. 2007

The **Good Idea Grant** program is designed to assist in supporting and fostering the growth of Maine's artists.

This program has evolved since its inception and now focuses almost exclusively on the creation of new work or in some cases the training or equipment necessary to make that work. The applicant pool has not only grown in numbers but in quality and depth. This group of awardees represents a watershed of astute, talented and rigorously intelligent and investigative artists.

After reviewing an unprecedented 123 applications FY2009 grant cycle, the grant review committee recommended funding for 27 artists. See some examples below.

Lissa Hunter, an accomplished visual artist, is known to Maine audiences for her exquisitely designed basketry constructed from a variety of media. She has exhibited regionally, nationally and internationally for 25 years. She requested funds to attend a workshop to learn the safe practice of encaustic painting. She stated, "The kinds of effects one can achieve with encaustic are particularly applicable to my work. The process creates a variety of rich surfaces which can incorporate drawing, markmaking, texture, digital imagery and which produce an extraordinary quality of color. I use many processes in my work, and

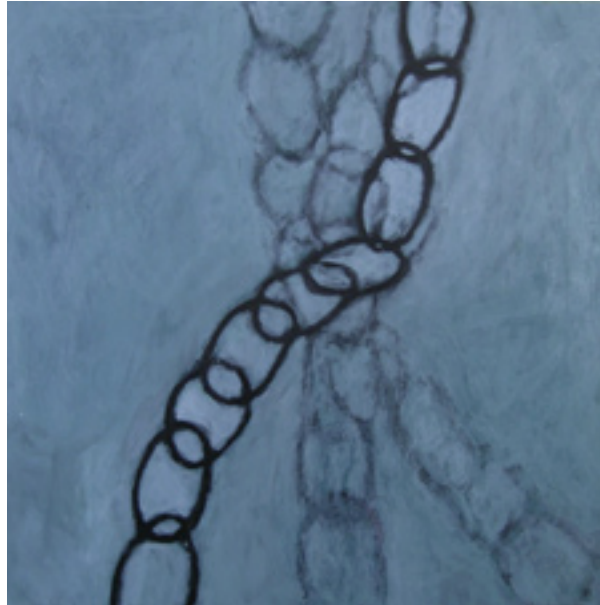
encaustic will add a new range of possibilities. In June of 2009, I am scheduled to have a solo show at Jane Sauer Gallery in Santa Fe, New Mexico. I am beginning to formulate the ideas for the work." Hunter received \$1,200 to attend the workshop.

Richard Keen, a painter and photographer living in Topsham, received funding to continue his investigation of the *Area Below Water*, a series of paintings and digital imagery that began as a result of his work as a mooring diver in Casco Bay. In that environment, he spoke of "being surrounded by and submerged in the ocean, sometimes at depths of up 60 feet" and being "deeply moved by the energy of the water, its ability to distort objects and how it impacts mooring chains that I inspect and work on." This investigation has allowed the artist to examine a very concrete, functional object, repeat and reinterpret the form and create a series of lucid yet abstract and compelling works. This body of work will be furthered by a grant of \$1,500.

Lastly, funding for the manuscript *Franz and Angelo* in the amount of \$1,500 was awarded to Wayne author Jay Franzel.



Richard Keen
Area Below Water 42
Encaustic on Paper.
5" x 5". 2007



Area Below Water 45
Acrylic on Canvas
24" x 24". 2007



Area Below Water Digital Image #16
Giclee Print
20" x 20". 2008

This project is a cycle of poems dealing with a seemingly unlikely pair of historical figures—Franz Kafka and Angelo Roncalli (later Pope John XXIII). Although the two never met, I have them interact in dreams, prayer and in the afterlife. Connected by historic events (they were contemporaries while Kafka lived) and religious themes, they appear in these poems as Father Angelo and Brother Franz. This project began as a yoking together of a man of doubt and a man of faith...I try to integrate key quotes from each into the poems and several times have one character speak convincingly—with the other's words. I connect Kafka to Roncalli's subsequent activities on behalf of the Jews during the Holocaust and after, and I use the biblical Jonah along with various religious themes as connectors—Roncalli's are obvious but Kafka's are equally profound.

—Jay Franzel

The review committee characterized this as a tremendous opportunity for aesthetic growth and a delightful idea that would “push the artist far and hard.”

Please join us in congratulating these and all of our worthy grantees!

For a full listing of FY2009 grants, please visit:
mainearts.maine.gov/Grants/GrantList.shtml.



Praha Nights

— I need a room and a vegetarian diet, almost nothing more —
Franz Kafka

Late at night, sleepless in his cell,
Brother Franz, pale with prayer,
wasted with hunger, writing his Bible,

while Father Angelo sees angels
jabbing bright pinpricks
of faith in dark skies around Brother Franz,

the darker than darkness
glow of his eyes
illuminating his manuscript.

—One labors to turn the world into his cell,
one not to let his cell become the world—

the miles and walls between them,
a perpetually shifting frontier,
a membrane, porous to the spirit.

Brother Franz: Franz Kafka
Father Angelo: Angelo Roncalli (Pope John XXIII)
perpetually shifting frontier: Kafka, Diaries, 1922 ■

Building Capacity in Maine's Cultural Communities

In December of 2008 the Maine Arts Commission's Community Arts Program, Building Capacity in Maine's Cultural Communities, will celebrate its third anniversary.

For those of you who keep track of such things, that's the "leather" anniversary, and we've been seeing a fine-tooled briefcase full of ideas to strengthen Maine's local arts organizations. The fledgling program focuses on sustainable capacity building for broad-based community arts organizations that provide access to the arts, build public awareness and support and encourage the presentation of the arts in Maine communities.

While these grants are not meant to provide organizational support, they can provide anything from assistance with strategic planning to marketing assistance and other audience-building and organization-strengthening efforts.

Local arts organizations have used the Capacity Building grants in a number of creative ways:

The Children's Museum of Maine

Portland, \$10,000

The Children's Museum of Maine and the Children's Theatre of Maine used Capacity Building funds to explore and implement a merger of the two organizations in order to make one organization of greater strength. The funds assisted the two organizations in developing a strategic plan, as well as carrying out market research and needs assessment activities in order to ensure the combined organization would both be viable and meet the community's needs.

The Tides Institute

Eastport, \$10,000

The Tides Institute used Capacity Building funds to develop the *CulturePass* website, which serves as a cultural almanac. The website fosters cultural and artistic connections on both sides of the U.S.-Canada border and on both sides of the Passamaquoddy Bay. The website also allows the convening of the cross-border community and cultural leaders to share in promoting arts and culture.

Opera House Arts

Stonington, \$10,000

Opera House Arts used Capacity Building funds to create and fund a new Community Leadership Program Director. The program is designed to extend the reach of traditional community education programs to underprivileged students by creating stipends to pursue leadership development in the community through the performing and media arts. The funds also assisted in creating a body of works, "Community Shorts," on topics relevant to the community's needs. ■



The Stonington Opera House (photo credit: Linda Nelson.)



Currently Franklin, by Sebastienne Mundheim, produced for the 2007 Opera House Arts season at the Stonington Opera House. (photo credit: Carolyn Caldwell.)

Students Carry On Boatbuilding Tradition on North Haven

One of the most important things you need for life on an island is a boat.

Using the Maine Arts Commission's **Sustaining Traditional Arts in the Community** grant program, the Vocational Arts program at North Haven Community School took an approach to education that was both practical and traditional. Vocational Arts teacher Terry Goodhue invited longtime North Haven boatbuilder Foy Brown into the school's shop to teach the students how to build a traditional peapod, or double ender, boat.

Peapod boats were developed in the Penobscot Bay during the 1870s, a time when lobster canning operations created a boom in the lobster industry. The design of the boat makes it stable in choppy seas, even

if the weight aboard is heavy or unevenly distributed. Lobstermen were able to use the boat as a lever to help pull up their traps. While local communities, such as Matinicus Island and North Haven, have variations on the design, the design executed by the students is specific to North Haven. The students used patterns, station molds and techniques contributed by Brown, who operates a family-owned boat shop on North Haven. The planking for the boat was planed from white cedar from Washington County. Other parts of the boat, such as the ribs and knees, were built from Maine white oak. The breast-hooks, which join the gunnels at the bow, were carved from Vinalhaven hackmatack.

Goodhue says the boat will be used by the school for field trips, such as collecting science specimens and observing rowing competitions. Under Brown's guidance, the students built the skeleton for the boat and steamed the planking to mold the boat into its traditional shape. In addition to gaining the skills needed to create a floating work of art, we suspect the students learned a little geometry and teamwork along the way. ■



Peapod boat built by students at North Haven Community School, under the direction of Vocational Arts teacher Terry Goodhue and traditional boatbuilder Foy Brown (in progress). Photo: Terry Goodhue

Culture is everything to the Sudanese Acholi...

who arrived in Portland in the early 1990s. In order to preserve their culture, the community has turned not only to books or lectures but to one of the things we all do when words are not enough—they dance.

As part of a grant project funded by the Maine Arts Commission's **Sustaining Traditional Arts in the Community** program, the *Lotino Acholi* (Acholi children) organized a series of performances in Portland, Bridgton and Orono. The performances featured traditional dances, such as the *Bwola*, *Dingidingi* and *Laraka*, performed on joyful occasions. Other dances are performed as a gesture of respect for elders. Without these dances, the Acholi fear it will lose the bonds that strengthen their community.

Community leaders are also concerned because young girls are losing their self-esteem. They knew little of their culture and their parents' country, its proud history and the positive aspects of Sudanese culture. Local teachers and service providers have been able to do little to provide those important aspects of their lives. Dance turned out to be the key.

The dance group comprises young Acholi girls, and was founded by Lilly Angelo of Portland to build the girls' self-esteem while they share the music and dance of southern Sudan with Maine communities. In practice sessions they learn the history and purpose of each



Lotino Acholi performing at Casco Bay High School

Acholi dance, and also find time to talk and write about living successfully in two cultures, their parents' Acholi culture of Sudan and the American culture in which they have grown up.

Wilfreid Plalum, who currently leads the *Lotino Acholi* (which now has 15 teens, and adult dancers/instructors), explains: "We want the girls in *Lotino Acholi* to be successful as dancers and link that with their culture [while] being successful in school...As they dance, they are working on their future. While these girls are learning to dance, we are also bringing along 15 younger children, ages 3 to 5 years, as *Lotino Acholi* dancers." ■

Fiscal 2009 Calendar of Grant Program Deadlines

Funding Opportunities for Artists

Good Idea Grant: Application Deadlines: December 12, 2008 (for New Media and Visibility ONLY); March 6, 2009, and September 18, 2009 (for all categories)

Contemporary: Assists in supporting and fostering the growth of Maine's artists. The parameters of the grant are purposefully broad and include any "good idea" that furthers an individual artist's creative endeavor(s).

New Media: Fosters the growth of Maine's artists by supporting the creation of new works that creatively engage or innovatively incorporate new or emerging technologies for means of artistic expression or professional development.

Visibility: Assists Maine's artists and arts organizations by providing the means with which to increase the visibility of specific artistic projects.

Individual Artist Fellowship Program

Application Deadline: June 12, 2009

Traditional Artist Fellowship Program

Application Deadline: June 12, 2009. Rewards artistic excellence, advances the careers of Maine artists and promotes public awareness regarding the eminence of the creative sector in Maine.

Traditional Arts Apprenticeship Program

Application Deadline: June 12, 2009. Assists Maine's communities to preserve valuable artistic traditions.

Funding Opportunities for Arts Organizations, Schools and Communities

American Masterpieces Program

Application Deadline: April 3, 2009. Assists professional Maine arts organizations with annual operating budgets of \$500,000 or greater to present a major project such as an exhibition, performance, residency or educational program that features American Masterpieces.

Arts and Humanities Program

Application Deadline: Rotating. Supports elements of both the arts and humanities.

Artists in Maine Communities Program

Application Deadline: April 3, 2009. Assists arts organizations, schools and other community groups to develop collaborative projects that employ Maine artists to benefit Maine communities, schools or families.

Capacity Building in Maine's Cultural Communities Program

Application Deadline: December 12, 2008. A program for Maine's local arts agencies, creative economy organizations and other community organizations that strengthen cultural organizations, artists and the infrastructure that supports arts programming and services.

Cultural Facilities Accessibility Program

Application Deadline: March 13, 2009. Assists professional, free-standing Maine arts organizations with new capital projects and renovations as well as technology projects and/or improvements.

SMART: Schools Make Art Relevant Today

Application Deadline: December 12, 2008. Assists schools, arts institutions and community arts organizations, in conjunction with Maine artists, to develop arts in education programs.

Sustaining Traditional Arts in the Community Program

Application Deadline: December 12, 2008. Encourages the development of innovative ways to sustain traditional arts in communities.



The New England Foundation for the Arts: Supporting Maine Artists and Communities

A significant cultural force since 1976, the New England Foundation for the Arts (NEFA) was created by the six New England state arts agencies to support performing arts touring with funding from the National Endowment for the Arts. Today, NEFA develops and manages arts initiatives on local, regional, national and international levels.

Grant Programs Available to Maine Artists

American Masterpieces: Dance

Provides support for reconstruction and touring of dance projects that celebrate the rich artistic legacy of the United States

Expeditions

Funds development and presentations of cross-disciplinary touring projects for New England communities.

Meet the Composer/New England

Connects composers and audiences in conjunction with performances of the composer's work.

National Dance Project

Provides grants for the production and touring of contemporary dance projects by regionally and nationally significant artists.

Native Arts @ NEFA

Supports Native American artists in New England and nationally through grant-making and network development.

(Continued next page)



Portland musician Shamou with dancer Vincent Mantsoe. Commissioned by the Bates Dance Festival with a Meet the Composer/New England grant, Portland-based Persian composer and instrumentalist Shamou, in collaboration with choreographer Vincent Sekwati Mantsoe, developed a new performance work. A work-in-progress version of the work was featured in the Different Voices concert in August 2006. (Photo by Arthur Fink.)



Freeport-based Figures of Speech Theater received a NEST (New England States Touring) grant for their performances. “She-Who-Loves” (Photograph by Miranda Ring.)

Maine Arts Directory Alert!

Are you part of our online Directory of Artists and Organizations? If you have an account on MaineArts.com or are in our database, you still might not have a listing in our self-subscribed online directory.

To learn more, please review our Directory FAQs online at mainearts.maine.gov/faq/ArtistsandOrgDirectory.shtml.

New England States Touring

Provides support for performances, readings and related community activities by artists on the New England States Touring roster.

Presenter Travel Fund

Provides assistance to arts programmers in New England to investigate new or unfamiliar work outside of their home community.

Public Art

Supports planning and implementing public art projects by community-based nonprofit organizations for engagements with individual artists.

For more information on all of NEFA’s grant-making programs, visit www.nefa.org/grantprog/index.html.

Projects and Initiatives Accessible to Maine Artists

Creative Economy Research and Reporting

Defines and measures this important economic sector through reports, meetings and sharing resources with regional and national partners.

CultureCount: New England’s Cultural Database

Documents and engages New England’s creative economy sector, including cultural nonprofits, creative businesses and individual artists. This searchable, organization-level compilation of data is the only comprehensive and consistent resource of its kind.

MatchBook.org

Enables artists to post portfolios online, with special features like video and audio samples, so that potential presenters can preview the work and contact the artist directly.

For more information about these projects, or to learn about all of NEFA’s projects and initiatives, visit www.nefa.org/projinit/index.html. ■

Partnerships in State Government

Throughout the year the Maine Arts Commission works closely with the Governor's office, Maine's First Lady, members of the legislature and various state agencies to support various projects pertaining to the arts.



Following a successful nationwide antitrust lawsuit against music distributors and retailers, Maine's attorney general, Steven Rowe, turned some of the funds over to the Maine Arts Commission to support various grants made to musicians in Maine. Benefactors of these grants gathered at Gateway Mastering in Portland with the attorney general to discuss their projects. From left to right: Ferdinand R. Liva (DaPonte String Quartet), Adam Ayan (Gateway Mastering), Joshua Loring, Donna McNeil, Myles Jordan (DaPonte String Quartet), Steven Rowe and Patrick May of Portland Music Foundation.



Congressman Mike Michaud and Governor John Baldacci meet with the winning students who were chosen to represent Maine as part of the Congressional Arts Display in Washington, D.C. Pictured here are Max Pistner of Maranacook High School and Mary Howard of Bangor High School, who were winners of this statewide competition organized by the Maine Arts Commission.



Working with the Department of Labor, the Maine Arts Commission oversaw the selection process that ultimately selected Maine artist Judy Taylor, who created a mural for the Department of Labor building in Augusta.

New program for arts interns

The Maine Arts Commission and the Maine State University System are working together to provide valuable career experiences for Maine's art students and support for Maine's arts organizations and businesses.

The goal of this program is to assist art students with finding relevant work experience and to encourage arts organizations to provide such opportunities through internships.

The Maine Arts Commission is acting as a central information coordinator between the universities and Maine's businesses. The chief responsibility of the agency has been compiling information and developing placement mechanisms to ensure efficient and fair placing of students.

An internship provides an opportunity for students: They can gain professional experience, meet people in the field of their interest, reinforce their schoolwork with practical application of knowledge, develop their skills, bolster their resume, gain insight into career paths of interest and participate in a personally rewarding activity.

Many interns get considered for paid positions within the organization if they perform well. If an organization cannot hire their intern, they will often recommend them for positions elsewhere.

Hiring interns gives your organization a chance to get special projects done. It not only allows your organization to observe a prospective employee before hiring, it also opens your company to new perspectives and ideas. It is also a good means of providing current employees with support and a chance for them to allocate tasks effectively. This venture will also increase regional visibility of your organization within the schools and communities.



Maine Arts Commission building

Maine businesses can post opportunities on the Maine Arts Commission website. More information can be found at <http://mainearts.maine.gov/opportunities/internships/index.shtml>.

Schoodic Biennial Sculpture Symposium

The Schoodic International Sculpture Symposium was a tremendous success in 2007, and the next symposium will be starting in 2009. Schoodic International Sculpture Symposium is a cultural event that brings together artists, communities and spectators through the creation and installation of public sculpture. Organizers include artists and community members who collaborate with Acadia Partners for Science and Learning (APSL), Schoodic Arts for All, down east communities wishing to host a sculpture and the region's granite quarries. The symposium is held at the Schoodic Education and Research Center, which is located in the Schoodic section of Acadia National Park, Maine, USA.

The symposium runs for 6 weeks, with programs open to the public throughout the event. Three artists from the United States and three from other countries will be chosen to participate in the 2009 symposium. The completed sculptures are installed in communities in

Hancock and Washington Counties in down east Maine. If you are a sculptor wishing to participate or wish to know how you can get involved in other ways, please go to the website for more information. www.schoodics-culture.org/.

Happy Birthday, Robert Indiana

Internationally recognized artist Robert Indiana had his 80th birthday this September at his Vinalhaven residence. Indiana is perhaps most associated with the Pop Art movement because of the way he uses numbers, symbols and geometric shape in his work. Recently, Indiana was commissioned to create the stainless steel sculpture HOPE, which was unveiled outside Denver's Pepsi Center during the 2008 Democratic National Convention. This piece is similar to his iconic LOVE sculpture with the stacked letters and tilted "O." Indiana is being recognized this year at the Farnsworth Museum.

Completed Percent for Art Project

Percent for Art artwork has been installed at the Hall-Dale Elementary School in Hallowell. Artists Christopher Cart, Melita Westerlund and Cynthia Davis were the selected artists for this site and produced some outstanding work. Cynthia Davis used her Hall-Dale piece as an example of her work and as a result was invited to the Liquid Page symposium held at the Tate Gallery in London.



Cleat. By Don Meserve, Maine. Located at the industrial zone at the town landing in Winter Harbor, US route 186.



Sullivan Tower. By Jo Kley, Germany. Located at Sullivan town green, US route 1.

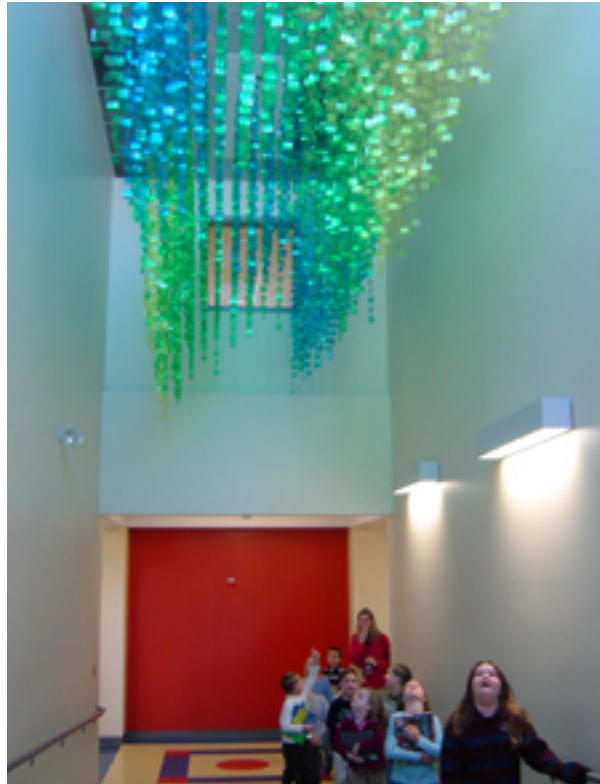


Hope. (Photograph by Soft Skull, courtesy American Image Art and Robert Indiana.)

(Continued next page)



Cynthia Davis. *River Streaming*. Hall-Dale Percent for Art installation.



2009 Public art event

In an ongoing effort to support public art in Maine, the Maine Arts Commission is moving forward with a one-time competitive grant program offering support to organizations wishing to host outstanding lecturers on the theme: “Public Art: What’s the Use?”.

The deadline for the grant was September 30. Applicants from across the state applied for funding. The event series will get under way in January 2009 and is intended to illuminate

innovations in the realm of public art, with an emphasis on work—whether ephemeral or permanent, material or performative, large-scale or small—that serves some purpose that extends beyond merely artistic considerations.

The goal of this event series is to support a wide range of speakers, topics and venues throughout the state and across the 2009 calendar. For more information, go to mainearts.maine.gov/public/lectureseries.shtml.

Art in the Capitol

The 2009 Art in the Capitol season is coming together. The current exhibit, *Katahdin Lake*, will be up through November. The artwork in the *Katahdin Lake* show figured prominently in the Katahdin Lake Campaign, spearheaded by the Maine Department of Conservation and the Trust for Public Land, which sought to protect additional land within Piscataquis County for the people of Maine. The show in the Capitol served as a backdrop for the Integrity in Conservation Award Ceremony held by the New England Society of American Foresters on June 13 in the Hall of Flags.

All Art in the Capitol events are free and open to the public. The works are installed in offices of state employees and require some flexibility on the part of visitors and respect for those working in these offices during the time of a visit. At times, exhibitions may not be accessible due to meetings. Visitors with special needs are encouraged to call ahead to make sure your visit is as enjoyable as possible. For more information, go to mainearts.maine.gov/public/capitol/index.shtml.

Exhibitions are self-guided and may be visited within the prescribed times:

Maine Arts Commission Office:

8:30 a.m. - 4:30 p.m., Monday–Friday

Maine State House:

8:00 a.m. - 5:00 p.m., Monday–Friday

Blaine House:

2:00 p.m. - 4:00 p.m., Tuesday, Wednesday, and Thursday (Please call ahead at 207/287-2121.) ■



Artists David Little and Evelyn Dunphy speak at the Art in the Capitol show.



Evelyn Dunphy, *Snow Falling on Katahdin*

General Office Numbers

207/287-2724 Direct Auto Attendant
207/287-2825 – Fax
877/887-3878 TTY/NexTalk

Mailing Address

Maine Arts Commission

193 State Street
25 State House Station
Augusta, ME 04333-0025

Credits

Maine Arts Commission

Publisher

Three Circles Studios

Graphic Design

Administrative Staff

Donna McNeil

Director
207/287-2726 direct line
donna.mcneil@maine.gov

Program Staff

Darrell Bulmer

Communication Associate
207/287-6746
NexTalk user ID: darrell.bulmer
darrell.bulmer@maine.gov

Paul Faria

Arts in Education Associate
207/287-2790
paul.faria@maine.gov

Kerstin Gilg

Public Art Associate
207/287-6719
kerstin.gilg@maine.gov

Keith Ludden

Community & Traditional Arts Associate
207/287-2713
keith.ludden@maine.gov

Kathy Ann Shaw

Senior Development Associate
Accessibility Coordinator
207/287-2750
NexTalk user ID: kathy.shaw
kathy.shaw@maine.gov

Lisa Veilleux

Technology Associate
207/287-7050
NexTalk user ID: lisa.veilleux
lisa.veilleux@maine.gov

Commission Members

John M. Rohman, chair

Owen Smith, vice chair

Executive Committee

John M. Rohman, Bangor

Owen Smith, Orono

Rich Abramson, Readfield

Jon Calame, Portland

Joseph Donald Cyr, Lille-sur-St-Jean

Kathleen Mundell, Rockport

Linda Nelson, Stonington

At-Large Members

David Moses Bridges, Perry

Hugh French, Eastport

Victoria M. Hershey, Portland

Noah Keteyian, Portland

Mark Miller, Lincoln

Aimee Petrin, Freeport

Alan Crighton, Belfast

Felicia Knight, Scarborough

Mark C. Scally, East Millinocket

Maine Arts Commission Automated Attendant Directory listing

Office Hours are Monday–Friday 8:00 a.m.
to 5:00 p.m.

207/287-2724

- Ext. 1** Vacant, Office Manager
- Ext. 2** Keith Ludden, Community Arts
& Traditional Arts Associate
- Ext. 3** Paul Faria,
Arts in Education Associate
- Ext. 4** Kathy Ann Shaw, Senior
Development Associate /
Accessibility Coordinator
- Ext. 5** Darrell Bulmer,
Communication Associate
- Ext. 6** Lisa Veilleux, Technology Associate
- Ext. 7** Kerstin Gilg, Public Art Associate
- Ext. 9** Donna McNeil, Director

887/887 – 3878 NexTalk/TTY